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ABSTRACT

Three instruments for evaluating elementary school music programs are designed for music teachers at the primary and intermediate levels and for the administrator. The purpose of the checklists is to identify weaknesses and strengths of the school program for teachers in the areas of rhythm, melody, harmony, form, expressive elements, creativity, listening, classroom performance, and overall evaluation, and for the administrators in the areas of scheduling, materials, equipment, facilities, and overall evaluation. Ratings of the items consist of four scales: poor, fair, good, excellent. The checklists were developed through university research, in-district test use, and subsequent review by a committee of music educators and administrators. (SJM)

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ED 069582

OREGON BOARD OF EDUCATION
942 Lancaster Drive NE
Salem, Oregon 97310

General Basic Education Section
Dr. Delmer W. Aebischer
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September 10, 1971

SELF-EVALUATION CHECKLIST

FOR SCHOOL MUSIC PROGRAMS

PRIMARY GRADES 1-3

SP 004 986

FOREWORD

Administrators and music educators have often requested an instrument for evaluating school music programs. The self-evaluation checklists are an attempt to respond to this need. They are designed to be completed by the music teacher and the building principal.

The checklists were developed through university research, in-district test use, and subsequent review by a committee of music educators and administrators.

The point of view is intended to reflect the consensus of current philosophy and methods in music education, as drawn from current literature, professional journals, the "conceptual approach," Kodaly, Orff, and others. The intent of the checklist is not to foster any particular philosophy, but to point up strengths and weaknesses in the school music program by rating its more concrete elements. It is not intended to be a complete formula for a successful music program. It is understood that such a progam also includes the important elements of children's feelings, attitudes, recognition and appreciation of beauty, esthetic sensitivity, etc.

Three forms are available at this time, one for the music teacher at the primary level (grades 1-3), one for the music teacher at the intermediate level (4-6), and one for the administrator. Item 2 on the administrator's form is to be completed by the music educator. The overall evaluation is essentially the same on each form.

The teachers' checklists are divided into nine sections: 1) rhythm, 2) melody, 3) harmony, 4) form, 5) expressive elements, 6) creativity, 7) listening, 8) classroom performance, and 9) overall evaluation. The administrator's checklist is made up of 13 general items dealing with scheduling, materials, equipment, facilities, and an overall evaluation.

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

Rhythm - Primary

Rating Scale (Circle the appropriate number)	CHILDREN CAN:
1 2 3 4	a. While listening to the singing or playing of songs, play the steady beat, strong beat, or melodic rhythm, or the combinations of the three simultaneously.
1 2 3 4	b. Demonstrate that music moves in two's and three's by such activities as clapping, walking, drumming, and using standard conducting patterns.
1 2 3 4	c. Respond physically to music with movements such as walking, running, skipping, galloping, hopping, trotting, jumping, marching, swaying, talking, chanting, and speech ensembles.
1 2 3 4	d. Demonstrate rhythmic and listening skills by participating in simple dances and games.
1 2 3 4	e. Follow and interpret standard rhythmic notation. For example: grade 1 grades 2 and 3 meter signatures, measures
1 2 3 4	f. Create rhythmic patterns and ostinati through clapping or the use of rhythm instruments.
1 2 3 4	g. Imitate given rhythmic patterns and ostinati through aural or visual presentation and respond through clapping or the use of rhythm and percussion instruments.

Melody - Primary

Rating Scale (Circle the appropriate number)	CHILDREN CAN:
1 2 3 4	a. Recognize from aural or visual presentation whether the melody stays the same, moves by steps, or skips.
1 2 3 4	b. Respond through body movement to indicate that they hear high and low melody changes.

1 2 3 4	c. Recognize, sing, play, and notate short melodic patterns, (e.g., Sol Mi, Sol La, Sol La, Sol Mi.)
1 2 3 4	d. Respond through body movement to demonstrate their understanding of melodic phrases.
1 2 3 4	e. Improvise or compose their own short melody to perform for the class.

Harmony - Primary

Rating Scale (Circle the appropriate number)	CHILDREN CAN:
1 2 3 4	a. Sing simple rounds, chants, ostinati, and descants by the third grade.
1 2 3 4	b. Play, improvise, and/or compose simple chants, descants, and ostinati accompaniments on melody instruments.
1 2 3 4	c. Identify the correct chords for autoharp accompaniments (e.g., having children raise hands to show when chords change).
1 2 3 4	d. Recognize chordal changes between tonic (I) and dominant (V) (for example, by chording on the autoharp simple melodies the class sings).
1 2 3 4	e. Select by ear simple triads and chords as song accompaniments.
1 2 3 4	f. Sing with accompanying instruments such as the autoharp, guitar, and piano.

Form - Primary

Rating Scale (Circle the appropriate number)	CHILDREN CAN:
1 2 3 4	a. Identify a phrase.
1 2 3 4	b. Identify similar and different rhythmic and melodic patterns, through both physical movement and verbal responses.
1 2 3 4	c. Identify AB and ABA forms.
1 2 3 4	d. Recognize and sing a round.
1 2 3 4	e. Recognize and sing a ballad.
1 2 3 4	f. Recognize repetition and contrast.

Expressive Elements - Primary

Rating Scale (Circle the appropriate nimber)				
				Tempo CHILDREN CAN:
1	2	3	4	a. Demonstrate gradual or sudden variations in tempi from slow to fast or fast to slow while singing or playing.
1	2	3	4	b. Understand that tempo is relative rather than absolute, that it varies even within a composition, according to the expressive content.
1	2	3	4	c. Demonstrate an understanding of relevant terminology such as tempo, ritard, and accel. through various rhythmic exercises and body movements.
				Dynamics CHILDREN CAN:
1	2	3	4	a. Demonstrate gradual and sudden variations in dynamics in their singing, playing, and moving.
1	2	3	4	b. Demonstrate, in class discussions, an understanding that dynamic contrasts provide a source of variety and expressive meaning in music.
1	2	3	4	c. Demonstrate an understanding of relevant terminology such as forte, piano, crescendo, and diminuendo in their singing and playing.
				Timbre CHILDREN CAN:
1	2	3	4	a. Explore the various qualities of the speaking and singing voice (by grade three they should be aware of soprano, alto, tenor, bass).
1	2	3	4	b. Explore the various timbres possible from classroom instruments like resonator bells, piano, and other keyboard instruments; autoharp; and pitched and non-pitched percussion instruments.
1	2	3	4	c. Explore the characteristic sounds of selected stringed, wind, brass, and percussion orchestral instruments through hearing live and recorded performances.

1 2 3 4	d. Describe how certain instruments or voices contribute to the mood and style of a piece.
1 2 3 4	e. Discern that instruments can be played in order to produce the various timbres (e.g., violins may be bowed or plucked and trumpets are played open or muted).
1 2 3 4	f. Combine various classroom instruments to create new effects of tone color.

Creativity - Primary

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4	a. Respond to music through activities such as creative movement, pantomime, and dramatization to familiar songs.
1 2 3 4	b. Create songs, additional verses to familiar songs, introductions, codas, and accompaniments on melody and percussion instruments and the autoharp.
1 2 3 4	c. Create simple rhythmic and/or melodic chants, ostinati, and descants through vocal and instrumental media.
1 2 3 4	d. Experiment and create simple melodies by ear on resonator bells, pitched percussion, or a keyboard instrument.
1 2 3 4	e. Create instrumental backgrounds for poetry and choral speaking.
1 2 3 4	f. Improvise over an established rhythm pattern, improvise with voice, with object sounds, and instruments.
1 2 3 4	g. Help evaluate their work in the music class and in performances.

Listening - Primary

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4	a. Demonstrate that they enjoy listening to music by being able to concentrate for short periods of time on specific items as identified by the teacher.

1 2 3 4 b. Identify the various tone colors or timbres of voice, social, and orchestral instruments.

1 2 3 4 c. Identify and respond to differences in the various styles or moods of music.

1 2 3 4 d. Physically respond to the rhythm of the music through the dance or other body movements.

1 2 3 4 e. Expand their appreciation for other cultures through listening to music of other times and places.

Classroom Performance - Primary

Rating Scale (Circle the appropriate number)

Singing

CHILDREN CAN:

1 2 3 4 a. Sing on pitch, demonstrating a clear, natural, and relaxed singing tone.

1 2 3 4 b. Demonstrate sight reading skills and ear training development through singing and working with materials such as Mary Helen Richards' "Threshold to Music."

1 2 3 4 c. Develop a repertoire of songs which include interest areas such as animals, birds, occupations, nature, and travel.

1 2 3 4 d. Explore song literature such as:

action songs
songs of the U.S.A. and other countries
child-created songs
songs with foreign language texts
hymns and spirituals
rounds

1 2 3 4 e. Catch the spirit of a song by understanding the mood and message it conveys and be able to express and interpret the feeling through singing.

1 2 3 4 f. Participate in singing songs for dramatization, games and dances, and special occasions.

1 2 3 4 g. Express their enjoyment of singing by participating eagerly in singing activities.

Playing Instruments

CHILDREN CAN:

1 2 3 4 a. Play percussion, melody, stringed, and keyboard instruments in a style appropriate to the music.

1 2 3 4 b. Demonstrate an understanding of the various timbres by selecting appropriate accompanying instruments for a song.

1 2 3 4 c. Express their enjoyment of playing by participating eagerly in classroom instrumental activities.

d. Demonstrate their ability to play.

1 2 3 4 Percussion:
Various sizes of drums, timpanv, bongo and conga drums, wooden sticks, sand blocks, wood blocks, tambourines, tom toms, claves, castanets, maracas, guiro, cymbals, gong, cow bell, Chinese temple blocks, and jingle bells.

1 2 3 4 Keyboard and other melody instruments:
Pianos, organs, melodicas, resonator bells, recorders, and pitched percussion such as marimbas, xylophones, metallophones and bells.

1 2 3 4 Stringed instruments:
Autoharps, guitars, baritone and/or soprano ukuleles.

1 2 3 4 e. Play improvised and notated rhythm patterns, ostinati, and echo rhythms on percussion instruments.

1 2 3 4 f. Play simple melodies by ear and from notation and can create simple melodies.

Overall Evaluation

1. General information:

   a. Total school enrollment _____
   b. Number of full-time music teachers (or equivalent) _____
   c. Percentage of students participating in:

   general music program _____ chorus _____
   band _____ special interest groups _____
   orchestra _____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

1	2	3	4	Rhythm
1	2	3	4	Melody
1	2	3	4	Harmony
1	2	3	4	Form
1	2	3	4	Expressive elements
1	2	3	4	Creativity
1	2	3	4	Listening
1	2	3	4	Classroom performance

3. As the music teacher, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what area is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

   immediate

   long-range

7. Special situations not covered in the checklist.

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SELF-EVALUATION CHECKLIST

FOR SCHOOL MJSIC PROGRAMS

SP 004 986

INTERMEDIATE GRADES 4-6

FOREWORD

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The teachers' checklists are divided into nine sections: 1) rhythm, 2) melody, 3) harmony, 4) form, 5) expressive elements, 6) creativity, 7) listening, 8) classroom performance, and 9) overall evaluation. The administrator's checklist is made up of 13 general items dealing with scheduling, materials, equipment, facilities, and an overall evaluation.

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1 poor or missing
2 fair
3 good
4 excellent

Rhythm - Intermediate

Rating Scale (Circle the appropriate number)				CHILDREN CAN:
1	2	3	4	a. While listening to the singing or playing of songs, play the steady beat, strong beat, or melodic rhythm, or the combinations of the three simultaneously.
1	2	3	4	b. Interpret various meters through physical response. For example: grade 4 - 2, 3, 4, C, 3, 6, 9 (4 4 4 8 8 8); grade 5 - also ¢; grade 6 - also 5 and 7 (4 4)
1	2	3	4	c. Follow and interpret standard rhythmic notation. For example:
1	2	3	4	d. Imitate and create rhythmic patterns, including syncopation, through clapping or the use of rhythm and percussion instruments.
1	2	3	4	e. Conduct meter signatures using standard conducting patterns of 2, 3, and 4.
1	2	3	4	f. Demonstrate an understanding of polyrhythms through the use of rhythm instruments, patchen, clapping, body sounds, etc.
1	2	3	4	g. Demonstrate that they understand the concept of syncopation through clapping and playing rhythm instruments and singing.
1	2	3	4	h. Create and write original melodies using melodic and rhythmic notation (either standard notation or their own).

Melody - Intermediate

Rating Scale (Circle the appropriate number)				CHILDREN CAN:
1	2	3	4	a. Recognize from aural or visual presentation whether the melody stays the same, moves by steps, or skips.
1	2	3	4	b. Recognize a sequence, aurally and visually.

1 2 3 4 c. Improvise and/or compose (with and without notation) their own melodies to perform for the class.

1 2 3 4 d. Recognize and sing specific intervals.
For example: grade 4 - octave, fifth, fourth, and third;
grade 5 - also second;
grade 6 - also seventh and sixth.

1 2 3 4 e. Play aurally dictated or written tonal patterns, chants, descants, and songs on melody instruments.

1 2 3 4 f. Understand the construction of scales.
For example: grade 4 - major and pentatonic (five tone) scales;
grade 5 - also minor, and whole tone (six tone) scales;
grade 6 - also twelve tone scales.

1 2 3 4 g. Demonstrate an understanding of key signatures by playing or singing the tonic and the starting tone of selected songs in several major and minor keys.

1 2 3 4 h. Recognize key changes within a song.

Harmony - Intermediate

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4 a. Create by ear harmonic accompaniments using melody or harmony instruments.

1 2 3 4 b. Sing rounds, descants, part songs, partner songs, canons, and do vocal chording.

1 2 3 4 c. Play and create chant and descant accompaniments, introductions, and codas on melody and harmony instruments.

1 2 3 4 d. Sing with accompanying instruments such as the autoharp, ukulele, guitar, melodica, organ, and piano.

1 2 3 4 e. Identify the tonic (I), subdominant (IV), and the dominant (V) chords in root position from aural presentation.

1 2 3 4 f. Notate the tonic, subdominant, and dominant chords in root position in several major and minor keys.

1 2 3 4 g. Recognize aurally and visually the relative and parallel minors.

1 2 3 4 h. Develop an understanding of the expressive qualities of consonance and dissonance through listening, performing, and composing experiences.

1 2 3 4 i. Understand the similarities and differences between harmony and counterpoint.

1 2 3 4 j. Demonstrate the concept of transposition by playing the autoharp, resonator bells, string or keyboard instruments, or through composing.

Form - Intermediate

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4 a. Demonstrate in their own compositions an understanding of form used as a unifying and contrasting device.

1 2 3 4 b. Identify like, unlike, and irregular phrase lengths both aurally and visually.

1 2 3 4 c. Identify binary (AB), ternary (ABA), and rondo (AB AC AD ...) forms of music.

1 2 3 4 d. Identify and define such musical structures and designs as: suite, theme and variations, sonata-allegro, coda, interlude, canon, opera, oratorio, symphony, cantata, art song, and fugue.

Expressive Elements - Intermediate

Rating Scale (Circle the appropriate number)

Tempo

CHILDREN CAN:

1 2 3 4 a. Understand that tempo is relative rather than absolute, that it varies even within a composition according to the expressive content.

1 2 3 4 b. Demonstrate through singing, playing, and moving an understanding of relevant terminology such as ritard., accel, andante, presto, largo, and allegro.

1 2 3 4 c. Demonstrate gradual or sudden variations in tempo from slow to fast or fast to slow while singing or playing.

1 2 3 4 d. Demonstrate an understanding of the relationship of tempo to form (e.g. - ritard may imply cadence or climax; accel. may create excitement and imply a cadence).

Dynamics
CHILDREN CAN:

1 2 3 4 a. Demonstrate gradual and sudden variations in dynamics in their singing and playing.

1 2 3 4 b. Demonstrate, in class discussions or in their own compositions, an understanding that dynamic contrasts provide a source of variety and expressive meaning in music.

1 2 3 4 c. Demonstrate an understanding of relevant terminology and signs such as p, mf, f, sforzando, and staccato and legato markings in their singing and playing.

1 2 3 4 d. Demonstrate an understanding of the relationship between dynamics and melody (melodic contour) in their singing and playing (e.g., there is a natural tendency to crescendo as the melody ascends).

Timbre
CHILDREN CAN:

1 2 3 4 a. Explore the quality of sound of the speaking voice (identify soprano, alto, tenor, bass, changed, and unchanged voices).

1 2 3 4 b. Explore the various timbres possible from classroom instruments like resonator bells, piano and other keyboard instruments; autoharp; and pitched and non-pitched percussion instruments.

1 2 3 4 c. Explore and identify stringed, wind, brass, and percussion orchestral instruments through both solo and section performance.

1 2 3 4 d. Describe how certain instruments or voices contribute to the mood and style of a piece.

1 2 3 4 e. Discern that instruments can be played differently in order to produce the various timbres (e.g., violins may be bowed or plucked and trumpets are played open or muted).

1 2 3 4 f. Combine various classroom instruments to create new effects of tone color.

1 2 3 4 g. Understand the relationship between tone color and dynamics - that is the tone color changes as the performer varies his style and volume level.

Creativity - Intermediate

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4 a. Respond to music through activities such as creative movement, pantomime, and dramatization.

1 2 3 4 b. Create songs, additional verses to a familiar song, introductions to songs, and codas.

1 2 3 4 c. Create simple rhythmic and/or melodic chants, ostinati, and descants through vocal and instrumental media.

1 2 3 4 d. Experiment and create simple melodies by ear on resonator bells, pitched percussion, or a keyboard instrument.

1 2 3 4 e. Create backgrounds for poetry and choral speaking using instruments, record player, tape recorder, and other audiovisual equipment.

1 2 3 4 f. Improvise, create, and notate rhythmic and tonal patterns.

1 2 3 4 g. Write "program notes" including information about the composer, the form, history of the composition, and human interest incidentals.

1 2 3 4 h. Create ukulele, guitar, autoharp, and vocal accompaniments for songs.

1 2 3 4 i. Play in an instrumental ensemble.

1 2 3 4 j. Plan programs.

1 2 3 4 k. Help evaluate their own progress and make suggestions for improvements.

Listening - Intermediate

Rating Scale (Circle the appropriate number)

CHILDREN CAN:

1 2 3 4 a. Demonstrate that they enjoy listening to music by being able to concentrate on specific items as identified by the teacher.

1 2 3 4	b. Identify the various tone colors or timbres of voices, social and orchestral instruments, and electronic or avant garde equipment (e.g., synthesizer).
1 2 3 4	c. Identify and study the elements of music such as rhythm, melody, harmony, form, and style.
1 2 3 4	d. Identify and respond to differences in the various styles or moods of music.
1 2 3 4	e. Expand their appreciation for other cultures through listening to music of other times and places.
1 2 3 4	f. Recognize and appreciate specific composers' works.

Classroom Performance

Rating Scale (Circle the appropriate number)

Singing

CHILDREN CAN:

1 2 3 4	a. Demonstrate on pitch a clear, natural, and relaxed singing tone.
1 2 3 4	b. Demonstrate that they understand proper use of breath support and vocal technique.
1 2 3 4	c. Demonstrate in part singing an understanding of tone blending and balance.
1 2 3 4	d. Demonstrate sight reading skills and ear training development through singing and working with materials such as Mary Helen Richards' "Threshold to Music."
1 2 3 4	e. Develop a repertoire of songs which include interest areas such as nature, occupations, travel, patriotism, and youth music of today.
1 2 3 4	f. Explore song literature such as:

songs of the U.S. and other countries
child-created songs
songs with foreign language texts
hymns and spirituals
rounds
chanteys
solo-chorus songs
descants
songs in two and three parts and
songs for assembly singing

1 2 3 4 g. Catch the spirit of a song by understanding the mood and message it conveys, and be able to express and interpret the feeling through singing.

1 2 3 4 h. Participate in singing songs for dramatization, games and dances, and special occasions.

1 2 3 4 i. Express their enjoyment of singing by participating eagerly in singing activities.

1 2 3 4 j. Demonstrate song leadership ability.

Playing Instruments
CHILDREN CAN:

1 2 3 4 a. Play percussion, melody, stringed, and keyboard instruments in a style appropriate to the music.

1 2 3 4 b. Demonstrate an understanding of the various timbres by selecting appropriate accompanying instruments for a song.

1 2 3 4 c. Express their enjoyment of playing by participating eagerly in classroom instrumental activities.

d. Demonstrate their ability to play:

1 2 3 4 Percussion:
Various sizes of drums, timpani, bongo, and conga drums, wooden sticks, sand blocks, wood blocks, tambourines, tom toms, claves, castanets, maracas, guiro, cymbals, gong, cow bell, Chinese temple blocks, and jingle bells.

1 2 3 4 Keyboard and other melody instruments:
Pianos, organs, melodicas, resonator bells, recorders, and pitched percussion such as marimbas, xylophones, metallophones and bells.

1 2 3 4 Stringed instruments:
Autoharps, guitars, baritone and/or soprano ukuleles.

1 2 3 4 e. Play, by ear and sight, chants, descants, introductions, codas, and accompaniments on percussion, melody, stringed, and keyboard instruments.

1 2 3 4 f. Demonstrate sight reading skills on percussion, melody, stringed, and keyboard instruments.

1 2 3 4 g. Play harmony instruments, using the I, IV, and V chords in several major and minor keys.

1 2 3 4 h. Play in an ensemble using classroom instruments and/or instruments requiring special training, such as the violin, clarinet, trombone.

1 2 3 4 i. Demonstrate proper breath support, fingerings, and instrumental techniques.

Overall Evaluation

1. General information:

   a. Total school enrollment_____
   b. Number of full-time music teachers (or equivalent)_____
   c. Percentage of students participating in:

   general music program_____ chorus_____
   band_____ special-interest groups_____
   orchestra_____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

1	2	3	4	Rhythm
1	2	3	4	Melody
1	2	3	4	Harmony
1	2	3	4	Form
1	2	3	4	Expressive elements
1	2	3	4	Creativity
1	2	3	4	Listening
1	2	3	4	Classroom performance

3. As a music teacher, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what areas is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

immediate

long-range

7. Special situations not covered in the checklist.

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SELF-EVALUATION CHECKLIST

FOR SCHOOL MUSIC PROGRAMS

ADMINISTRATOR'S FORM

SP 004 986

FOREWORD

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Three forms are available at this time, one for the music teacher at the primary level (grades 1-3), one for the music teacher at the intermediate level (4-6), and one for the administrator. Item 2 on the administrator's form is to be completed by the music educator. The overall evaluation is essentially the same on each form.

The teachers' checklists are divided into nine sections: 1) rhythm, 2) melody, 3) harmony, 4) form, 5) expressive elements, 6) creativity, 7) listening, 8) classroom performance, and 9) overall evaluation. The administrator's checklist is made up of 13 general items dealing with scheduling, materials, equipment, facilities, and an overall evaluation.

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

ADMINISTRATOR'S FORM

Rating Scale (Circle the appropriate number)					
1	2	3	4	1.	All children receive music instruction one period, two, three, or four-five periods per week. Circle one for one period, two for two periods, etc.)
1	2	3	4	2.	All children receive music instruction for a total of 35 minutes, 70 minutes, 105 minutes, or 140 minutes, each week. (Circle one for 35 minutes, two for 70 minutes, etc.)
1	2	3	4	3.	At each grade level all children receive music instruction in each of the following: the structural elements of music - rhythm, melody, harmony, and form; the expressive elements of music - dynamics, tempo, and timbre; creativity; classroom performance; and listening experiences.
1	2	3	4	4.	There is a written program of study, sequentially developed, grades 1-6. If textbooks or guides from other school districts are used, they have been carefully altered to fit local needs.
1	2	3	4	5.	The music room has been specially designed with attention to acoustics, space, ceiling height, instrument and supply storage, ventilation, and lighting.
1	2	3	4	6.	The music room is open to students before and after school for individual and small-group practice and instruction.
1	2	3	4	7.	There is a complete set of music textbooks and accompanying recordings for each grade level. Each child has a book during music instruction. If there is no music room, textbooks are readily available for each child with a minimum of movement and loss of time.
1	2	3	4	8.	The record library is well stocked; it maintains a careful balance between story-programmatic selections and absolute music and includes special basic sets such as RCA's "Adventures in Music" and Bowmar's "Orchestral Library."

1 2 3 4 9. Inventory of equipment and supplies is accurate and current.

1 2 3 4 10. Equipment is maintained in good repair. Pianos are tuned twice a year and electronic equipment is checked three to four times yearly.

1 2 3 4 11. There is a long-range plan for major repair, replacement, and purchase of records, tapes, and equipment.

1 2 3 4 12. Provision is made in the budget for the purchase, replacement, and repair of music equipment, textbooks, sheet music, and other supplies.

13. Equipment for the music program should be considered in two categories: (1) items which should be available for each music class and (2) items which need to be available for only 9-12 weeks during the year. Items marked with an asterisk are in category (2).

Following is a list of equipment appropriate for an elementary school of approximately 400 children. Place a check beside each item in your inventory (if in category 2, check those to which you have access) and rate, as before, each larger section (Percussion, Keyboard, etc.)

1 2 3 4 Percussion

_____1 hand drum
_____1 snare drum, with stand, sticks and brushes
_____1 set timpani, small, medium and large
_____2 sets tuneable bongo drums
_____2 tuneable conga drums, large and small
_____12 rhythm drums of various sizes and shapes
_____30 pairs rhythm sticks
_____3 sets sand blocks
_____5 wood blocks, varied sizes including professional size
_____5 tambourines, primary size up to tuneable 8" or 10"
_____3 Indian tom toms, small, medium, large
_____2 sets claves
_____2 sets hand castanets
_____4 pairs maracas
_____2 guiro
_____3 sets finger cymbals
_____1 pair classroom cymbals
_____5 triangles and strikes
_____1 large gong
_____1 cow bell
_____4 sets jingle bells, various sizes

1 2 3 4 Keyboard and other melody instruments

____1 piano in the music room, 1 in the auditorium or multi-purpose room, and one for each 10 classrooms.
____5 large sets resonator tone bells, chromatic, 2 1/2 or 3 octave
____36 soprano recorders
____6 recorders (4 altos, 1 tenor, and 1 bass)
____1 marimba, bass-tenor, or alto-soprano
____1 soprano xylophone
____1 metallophone
____6 - 2 or 3 octave melodicas, with stands and hoses
____*2 marimbas, bass-tenor and alto-soprano
____*1 soprano xylophone
____*5 bells, alto-soprano, soprano, and sopranino
____*24 - 2 or 3 octave melodicas, with stands and hoses

1 2 3 4 String

____8 autoharps (one amplified, one 27-bar)
____6 guitars, nylon strings, with cases
____6 baritone and/or soprano ukuleles with cases or boxes
____1 cello
____*24 guitars and/or ukuleles

1 2 3 4 Electronic

____1 high-quality stereo tape recorder and microphone
____1 stereo turntable, preferably with rheostat speed control
____1 set synthesizer-type tone sources with pitch, rhythm, tone, dynamic, tempo, and mixer controls
____6 earphones and listening stations
____1 high-quality receiver and set of speakers for use with the above

1 2 3 4 Other

____5 music stands
____ access to band and orchestra instruments

Overall Evaluation

1. General information:

   a. Total school enrollment_____
   b. Number of full-time music teachers (or equivalent)_____
   c. Percentage of students participating in:

   general music program_____ chorus_____
   band_____ special-interest groups_____
   orchestra_____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

1	2	3	4	Rhythm
1	2	3	4	Melody
1	2	3	4	Harmony
1	2	3	4	Form
1	2	3	4	Expressive elements
1	2	3	4	Creativity
1	2	3	4	Listening
1	2	3	4	Classroom performance

3. As an administrator, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what areas is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

   immediate

   long-range

7. Special situations not covered in the checklist.